

Emanuel Lutheran Church, Dayton, Ia., recently presented a concert featuring Op. 20 (II/18; 1982). Guest musicians **Keith Wood**, **Ernest Whitmore** and **Jacob Funk** offered a varied program of music for trumpet, voice and organ.

The Episcopal Church of the Holy Comforter, Burlington, N.C., hosted a summer concert organized by the **Greensboro Chapter AGO** to celebrate the music of Mendelssohn. Playing Op. 28 (II/30; 1985) were **Susan Bates**, **William Allred** and resident organist **Laurie Ryan**.

St. Paul Lutheran Church, Neenah, Wis., hosted a recital on the 14th annual "Lunchtime Organ Recital Series," held each summer at area churches. Resident organist **Marillyn Freeman** played Op. 32 (II/31; 1986), assisted by **Ralph Freeman**, piano.

Calvin College, Grand Rapids, Mich., home to Op. 44 (III/49; 1989), recently hosted a recital by **James Kibbie** and his students from the **University of Michigan**.

St. John's Lutheran Church, Northfield, Minn., was one of five local churches participating in a series of summer recitals. **Jack Mohlenhoff** played Op. 51 (II/26; 1990) on 7/29. On 10/3 Op. 51 and Op. 29 (II/42; 1985), at nearby **St. Olaf College**, were included in an organ crawl by the **Twin Cities Chapter AGO**.

St. John's Lutheran Church, Storm Lake, Iowa, home to Op. 55 (II/32; 1992), hosted an organ workshop on 8/22, sponsored by the **Iowa West District of the Lutheran Church, Missouri Synod**. The clinician was **Jeffrey Blersch**.

Trinity Lutheran Church, Manhattan Beach, Calif., has announced its 2009-10 concert series featuring programs on Op. 56 (II/17; 1992): 11/8, **Namhee Han**; 12/20, **Carla Devine**; 2/28/10, a hymn festival led by **Mark Mummert**.

Faith Lutheran Church, Des Moines, Iowa, recently hosted the **Iowa ELCA Tri-Synodical Fall Conference**. Weekend events involving Op. 61 (II/34; 1993) were a worship service and a recital featuring guest organist **Mark Babcock**.

Presbyterian Homes, Evanston, Ill., has announced its 2009-10 "A Gift of Music" series featuring Op. 64 (II/24; 1994). The 1:30 p.m. Monday concerts this fall include: 9/28, **John W. W. Sherer**; 10/26, **Carla Edwards**; 11/23, **Jonathan Ryan**. On 10/17, **Fred Swann** performed an evening recital celebrating the 15th anniversary of the organ. Fred played Op. 64's dedication programs on November 26 and 27, 1994.

Wartburg College, Waverly, Iowa, home to Op. 67 (II/32; 1996), presented two recitals this fall: 9/24, **Laura Palmer**; 11/19, **Heinrich Walther**.

West Market Street United Methodist Church, Greensboro, N.C., has underway a series of recitals celebrating the 10th anniversary of Op. 71 (III/58; 1999): 4/19, resident organist **Susan Bates**; 5/9, **Joseph Roenbeck**; 7/10, **Edie Johnson**; 10/18, **David Arcus**. The May 2009 "Tuesday Music" series featured **Jonathan Poe** and **Lydia Cain**, and a program of duets with Susan and **Alice Ann Johnson**, Director of Music.

The Cathedral of Our Lady of the Angels, Los Angeles, Calif., home to Op. 75 (IV/105; 2003), will host the sixth annual choral festival presented by **The Mark Thallander Foundation**, February 14, 2010. Guest musicians include conductors **Lori Loftus** and **Weston Noble**, and festival organist **Fred Swann**.

The Kimmel Center for the Performing Arts, Philadelphia, Pa., continues programming involving Op. 76 (IV/125; 2006). 2009's "Summer Organ Series" included: 7/9, **Chelsea Chen**; 7/16, **Alan Morrison**; 7/30, **Ann Elise Smoot**; 8/6, **Eric Plutz**. Kimmel Center's fourth annual "Teen Summer Arts Camp," held July 13-24, included six students receiving daily hour-long private organ lessons from **Alan Morrison** and **Nathan Laube**. The 2009-10 "Master Musicians Organ Series" includes three world-famous organists each making their second appearance at Kimmel Center: 10/17, **Olivier Latry**; 3/6/10, **Cameron Carpenter**; 5/8/10, **Paul Jacobs**. **American Public Media's** "Pipedreams" broadcast for the week of October 5, *Verizon Virtuosity*, was devoted to excerpts from live recordings of past concerts in this series. Included were performances by **Todd Wilson**, **Hector Olivera**, **Gillian Weir** and **Thierry Eschach**. Opening concerts of **The Philadelphia Orchestra's** 2009-10 program season featured Op. 76 in Saint-Saëns' *Symphony No. 3* and Berlioz's *Te Deum*.

St. John United Methodist Church, Augusta, Ga., has begun its seventh season of "Concerts with a Cause" featuring Op. 78 (III/42; 2003): 9/13, **Dame Gillian Weir** (with a masterclass on 9/14); 10/18, **James Ackley**, trumpet, **Mark Husey**, organ; 12/24, *Christmas Eve Concert and Lessons and Carols*.

Shepherd of the Bay Lutheran Church, Ellison Bay, Wis., recently presented recitals on Op. 79 (II/23; 2004): 6/16, **Gary Beard**, with **Ryan Anthony**, trumpet; 7/16, **Daniel Sullivan**; 10/11, resident organist **Naomi Rowley**, assisted by **Janet Bond-Sutter**, violin.

Kenilworth Union Church, Kenilworth, Ill., home to Op. 81 (II/29; 2003), presented **Carla Edwards** in recital on 10/25.

St. David's Episcopal Church, Wayne, Pa., hosted its second annual summer recital series featuring area organists playing Op. 84 (II/47; 2007): 6/3, **Anita Greenlee**; 6/9, **Sue Ellen Echard**; 6/16, **Joshua Stafford**; 6/23, **Ralph Purri**. On 10/31 the church hosted a choral concert by **Singing City**, **Jeffrey Brillhart**, conductor and organist.

Valparaiso University, Valparaiso, Ind., is celebrating the 50th anniversary of the Chapel of the Resurrection with a series of recitals on the Schlicker-Dobson organ (IV/102; 1959/1996): 9/13, *Alumni Organ Recital*; 9/27, organ faculty members **Lorraine Brugh**, **John Bernthal** and **J.B. George** replaying the 1959 inaugural recital given by the late E. Power Biggs; 10/11, **Martin Jean**, former University Organist; 1/10/10, members of the **Valparaiso Student Chapter AGO**; 1/11/10, **Anita Werling**; 4/12/10, *Alumni Organ Recital*.

John Panning, Tonal Director of **Dobson Pipe Organ Builders**, presented a lecture on the scaling of organ pipes at the annual convention of the **American Institute of Organbuilders**, held in Columbus, Ohio, October 11-14.

THE ORGANBUILDER NEWSLETTER

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200 North Illinois St.
Lake City, IA 51449
Tel: 712.464.8065
Fax: 712.464.3098
info@dobsonorgan.com
www.dobsonorgan.com

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LOOKING BACK

20 Years - Op. 46 (II/15), for Loehle Chapel at Wartburg Theological Seminary, Dubuque, Iowa, was built during the summer months and installed in September. The organ project was part of a complete chapel renovation project celebrating the 100th anniversary year of the seminary's return to Dubuque as its permanent home. The service of dedication took place on December 3 with seminary organist Roy W. Carroll, assisted by numerous vocalists and instrumentalists. The all-mechanical instrument stands on the main floor at the rear of the chapel and is housed in a free-standing oak case that visually recalls the organs of north central Europe. The Great division and a portion of the Pedal pipes are located at impost level with the Swell located above. The lowest pipes of the Pedal 16' Bourdon and 16' Fagott are located immediately behind the case. Wartburg Seminary is planning to mark the 20th anniversary of Op. 46 in conjunction with its annual Advent Lessons and Carols Service, December 13, 2009, at 5:00 p.m.

Op. 47 (II/16), for Hope United Methodist Church, Sturgeon Bay, Wisconsin, was installed in late November. The dedication of the instrument took place on Christmas Eve 1989, with then-resident organist Sandra Stevens at the organ. The first of five inaugural-year concerts took place on March 18, 1990, featuring George Edward Damp, then of Lawrence University, Appleton. The all-mechanical instrument occupies a minimum amount of floor space and harmonizes visually with a contemporary

sanctuary that seats 150. Op. 47 received an award in the 1992 *Modern Liturgy Magazine* Visual Arts Award Contest for its unique visual design.

Along with previous organs in Brillion (Op. 26, II/19; 1984) and Neenah (Op. 32, II/31; 1986), Op. 47 was the third Dobson organ in eastern Wisconsin within five years. The very next organ (Op. 48, II/38; 1990), for Mount Olive Lutheran Church, Appleton, would become the fourth in six years.

10 Years - Op. 73 (III/38), for St. Joseph Abbey, Saint Benedict, Louisiana, was not actually installed until January 2000; however, for much of 1999 the shop was fully occupied with its construction. The instrument was designed for a situation in which the feasibility of a mechanical-action instrument was considered by many to be impossible. With its console on the main floor, a nine-stop Positive division suspended directly above and the main case in the gallery still higher above, Op. 73 represents a creative solution to a technically challenging situation.

In addition to complete organ specifications, pictures of all Dobson instruments are included on the "Instruments" page of our website. We invite you to learn more about the organs listed in this column by visiting www.dobsonorgan.com. Of particular interest might be a look at the casework of Op. 46 and 47, as well as their predecessor, Op. 45. Despite these three instruments' very similar stoplists, their case designs could hardly be more different.

The new organ project for Highland Park United Methodist Church, Dallas, which began with a two-week partial installation nearly a year ago and then resumed this past February, is now complete. In large organs like the four-manual 95-rank Opus 87, making perfect all the little details at the end is what makes the organ noteworthy. It took a lot of stamina to keep up the pace as we neared the finish line of such a long installation and voicing schedule. I know that after so many months we were all ready to sit down and listen to our work!

Op. 87's dedication festivities began on Sunday, November 8, with morning services reconsecrating the renovated sanctuary and dedicating the new organ. That evening Ken Cowan played a spectacular inaugural recital. A number of my crew and I were present for this exciting day of celebration. HPUMC's Artist in Residence, Bradley Hunter Welch, will be playing a recital on November 22 as the season-long inaugural events continue.

Unfortunately, the excitement and joy of the dedication events were tempered by the recent death of David Davidson, HPUMC's Director of Music and Fine Arts. Since our first contact with him in 2004, David had become a good friend and wonderful collaborator. When he was diagnosed with cancer and began his treatments, we saw a brave and determined warrior emerge. It was very sad to see him ultimately lose his battle. Though David did see, hear and play the organ up to four days before his death, I so wish he could have lived to celebrate the completion and dedication of the instrument for which he had worked so tirelessly.



Soon after we first heard the sad news on September 5, we and the church staff quickly decided it would be appropriate to use the nearly-completed organ for David's memorial. The service, prepared in great detail by David himself, included nearly two hours of music performed by the 125-voice HPUMC Chancel Choir, the 250-voice Dallas Symphony Chorus (of which David had been Chorus Director for 15 years) and 45 members of the Dallas Symphony Orchestra, plus soloists. Ann Howard Jones, of Boston University, and Jaap van Zweden, DSO Music Director, shared the conducting while HPUMC organists Chris Brunt and Bradley Welch shared the service playing duties. Some 1700 relatives, colleagues and friends attended this incredible celebration of David's life and work. Of all the public debuts of our organs I think this one was in many ways the most powerful and poignant. We all will miss David as a friend and colleague, particularly during the grand organ dedication series that he had so creatively and carefully planned.

As we turn our focus back to ongoing work at the shop, I've been energized by the exciting new projects we are undertaking. Under the terms of our



design retainer with St. Thomas Church, New York City, planning for the new organ continues. I am also working on designs for a new instrument at the historic Bruton Parish Church, Williamsburg, Virginia. After studying colonial period churches in Virginia and learning a great deal about colonial architecture and furniture making from the architects at the Colonial Williamsburg Foundation, exciting case designs are developing.

In October I was pleased to be able to attend a concert celebrating the 15th anniversary of our Op. 64 at Presbyterian Homes, Evanston, Ill. Fred Swann, who played the organ's dedication concerts, was invited back to play the anniversary program. It was a great evening of music and visiting. Under Margaret Kemper's creative leadership, the "A Gift of Music" concert series has included 180 recitals by organists from the United States as well as eighteen foreign countries: Australia, Austria, Belgium, Canada, the Czech Republic, England, France, Germany, Hungary, Italy, Japan, Korea, Russia, South Africa, Sweden, Switzerland, and Ukraine. I'm thrilled that artists from all over the world have become acquainted with our work through Op. 64, its wonderful setting in Elliott Chapel and the generosity of resident organist Maggie Kemper.

After working for us as a summer intern last year, Patrick Thieszen, son of 35-year Dobson shop veteran, Jon Thieszen, came to work for us full-time in July. This past May, Pat graduated from Iowa State University with a B.F.A. from the College of Design where he specialized in working with wood and metal. Pat and his fiancée, Ashley Woodward, were married on September 12. I'm so glad to add yet another promising young organ builder to our staff.

It is interesting to reflect on the fact that our firm's 35th anniversary year comes during this time of great economic uncertainty. This summer, my management team and I set aside several days for strategic planning, as we do every five years or so. We invited a well-known economist, familiar with the organbuilding industry, to come and show us more clearly where we stand and help us focus on both short-term and long-term strategies for our future. The challenges are certainly very real, but we came away from these sessions more encouraged and with optimistic plans for our future. We are preparing ourselves for the next 35 years!



The younger of two sons of an electronics engineer, Donny was born in 1981 in Thornton, Colorado, and moved with his family to a town near Tulsa, Oklahoma, when he was nine. Home-schooled through 12th grade, Donny was a Boy Scout who attained the rank of Eagle Scout. Influence that would later affect his type of career came not only from his father but also his grandfather and uncle, who were aircraft mechanics, a trade Donny's older brother Jeremy would also join. He grew up surrounded by people who wanted to know how things worked and how to put them right if they didn't.

It was his piano teacher who cultivated Donny's interest in the pipe organ, arranging for him and fellow students to attend organ recitals. This seed fell on fertile ground: both a pianist and cellist, Donny eventually decided to attend Drake University, where he studied organ with Dr. Carl Staplin and cello with Dr. Julie McGinnis, graduating in 2003 with a Bachelor of Music in Church Music. A summer position with the Andover Organ Company in 2002 introduced him to the inner workings of the organ. Gradually he realized that building the instrument interested him more than playing it, and so he decided to pursue a career in organ building upon graduation.

While Donny could likely have found employment with any firm in the country, he had a strong incentive to look for a company in the upper Midwest. At the time of his graduation, he was engaged to Drake classmate Shannon Dorr of Ogden, Iowa, whose hometown is conveniently located only fifty miles from Lake City. Donny joined the shop in May 2003 and was married three months later. Shannon, a music education major, found a job in a nearby school district (teaching K-12 music). In spite of Lake City's incredible cosmopolitan attractions, they bought a 1920s bungalow in Lohrville, Iowa (eight miles east; population 350). Lohrville agreed with them to such a degree that Donny ran for city council and was elected to a four-year term in 2007. In addition to being a councilman, he is also an emergency medical technician with the local volunteer service.

Although not the first of the younger generation of Dobson employees to have children (that distinction belongs to John and Allison Streufert), Donny and Shannon have created an absolute baby boom with the arrival of triplets on July 14, 2009. Born ten weeks premature, the three girls left the Neonatal ICU at Mercy Hospital in Des Moines in time to be home for their original due date in the

When many of us "older folks" got into organ building, it seemed we all knew many others our age who were also fascinated by the organ and at least a few others that wanted to build them. Today, however, it seems that organ building is not glamorous or well-paying enough to attract talented young people. Or perhaps a job that entails working with one's hands is less attractive in our spectator culture. Fortunately, that isn't true of every twenty-something. Donny Hobbs came to us straight out of college, and has shown no reluctance to get his hands dirty.

first week of October. Anastasia, Bridget, Catarina and Shannon are healthy and doing well.

In the six years since he started with us, Donny has been involved in nearly every aspect of organ design and construction. He is a capable pipemaker and voicer, and is a regular member of tonal finishing and tuning crews. He has built mechanical key actions, constructed bellows and other wind system components, and is a regular wonder on installations, where his ability to solve problems and fearlessly undertake most any challenge finds ready application. It also helps that his lean and flexible frame can get into (and out of!) nearly any space in an organ, no matter how small. All of this was put to the test most notably during the installation of our Op. 76 at the Kimmel Center in Philadelphia, which Donny recalls with obvious pride. During his time in the city, he met Curt Mangel, Op. 76's curator, who invited him to be involved in one of the Wanamaker Organ Weekends, where he helped with restoration tasks on that great instrument.

Donny brings this wealth of practical experience to his latest position, working with Jon Thieszen and Abe Batten in the drawing office. As in other areas, he has proven to be a quick study, rapidly familiarizing himself with the principles of drafting and computer-aided design (CAD). While most of his work so far has been in the design of windchests and other internal organ parts, a recent project is highly visible: the four-manual console of Op. 87 in Dallas, Texas (see article elsewhere in this issue).

Surrounded by changing worship styles, an entertainment culture and a dyspeptic economy, the lover of pipe organs could be forgiven for pessimism. But then you see a talented young guy like Donny hard at work and you think, "Hmm—things aren't so bad after all."



The Hobbs family a few weeks before the girls came home

Since mid-summer the shop has been working on Op. 89, the three-manual and pedal mechanical-action instrument of 56 ranks, for the new Sykes Chapel and Center for Faith and Values at the University of Tampa, Tampa, Florida. The new building is scheduled for completion next spring and the installation of the organ will follow soon after.

Pictured in the rendering at right, Op. 89's solid American cherry case is nearly 50 feet tall, 21 feet wide at impost level and just over 8 feet deep. The large Pedal bass pipes stand out of view behind the case.

As of early November, the main windchests have been completed, as have many case components. The low-profile, detached console is being built along with the numerous parts that comprise the mechanical key action. Shop voicing is also well underway.

Up-to-date pictures of Op. 89's construction in the shop as well as a link to the UT webcam at the chapel construction site can be found on our website at www.dobsonorgan.com.

When Lynn Dobson wrote about Dobson Op. 1 in the Spring 2009 issue of this newsletter he could not have known that plans would fall into place this summer that would give the organ a new lease on life. After 35 years of service to the recently closed Our Savior's Lutheran Church in Sioux City, Iowa, Op. 1 has found a new home at Holy Cross Lutheran Church in nearby Dakota Dunes, South Dakota. In mid-September the organ was dismantled and shipped to Lake City for some general refurbishment. Installation in the new church will be scheduled in the near future.

This fall Westwood Lutheran Church, St. Louis Park, Minn., began an extensive reconstruction of their 1963 sanctuary. All the exposed pipework of the 1964 Holtkamp (III/50), rebuilt by Dobson in 2002, is being removed for storage and the entire organ has been secured and covered for protection. Plans call for completion of the project by the fall of next year.

Late this summer the Dobson crew completed the installation of a new solid-state combination action and playback system in the 1966 Schlicker pipe organ at Mount Olive Lutheran Church, Minneapolis, Minn. In addition, the Pedal 16' Posaune was extended to play as an 8' Trumpet on the Great. According to the wishes of Cantor David Cherwien, great care was taken to preserve the original appearance of the console.

NEW CONTRACTS

Bruton Parish Episcopal Church, Williamsburg, Virginia, has signed a design retainer for a new three-manual mechanical-action instrument. Located in the heart of historic Colonial Williamsburg, the 300 year-old parish has rich traditions of Anglican liturgical music as well as extensive choral, organ and harpsichord concerts. The visual design for the new organ will be accomplished with the involvement of representatives from both the church and the Colonial Williamsburg Foundation.



Rendering of Op. 89, University of Tampa, by project architects, tvsdesign

Restorative work is underway this fall on the 1896 W.W. Kimball & Co. pipe organ located in the Union Sunday School, Clermont, Iowa. The 1863 red brick Greek revival church building was placed on the National Register of Historic Places in 1974 and has been under the care of the State Historical Society of Iowa since 1976.

The two-manual, 27-rank pipe organ was a gift from Iowa's 12th governor, William Larrabee, to his daughter, Anna, and is the largest remaining unaltered tubular-pneumatic organ by the Kimball firm. For nearly 100 years the organ played an important part in the worship of Union Sunday School, an interdenominational congregation that was dissolved in 1970. The instrument became unplayable soon thereafter.

A previous restoration of the instrument was undertaken in 1979 by the Hendrickson Organ Co. of St. Peter, Minnesota, with Kenneth Acrea and Barry Lund performing most of the work. The instrument received an Historic Organ Citation from the Organ Historical Society in 1996. Since its restoration in 1979 the organ has been heard in an annual series of summer recitals.

The additional restorative work by Dobson will include repairs to the instrument's blower, dual-pressure wind system, pipework and windchests. A general cleaning and some remedial voicing will complete the project.

RECORDINGS

Opus 76: The Fred J. Cooper Memorial Organ, is the title of a new CD to be released in early 2010 by ACA Digital Recording of Atlanta. Featuring **Alan Morrison**, chair of the organ department at the Curtis Institute of Music, Philadelphia, the disc includes: Sessler, *Organ Concerto* (premiere recording); Wilson, *Toccata for Organ*; Bach, *Concerto in A Minor*; Jongen, *Priere, Op. 37, No. 3*; Locklair, *The Peace May Be Exchanged* (from *Rubrics*); Hampton, *Five Dances for Organ*.

The completion of Op. 87 at Highland Park United Methodist Church, Dallas, Texas, is the culmination of an extensive capital improvement campaign by the church called "Renewing the Past, Embracing the Future." The renovation work sought to restore the architectural integrity of the 1926 neo-gothic sanctuary, which had been modernized in the 1970s. The project included the removal of horsehair ceiling panels and refinishing of the original oak panels underneath, enlarging and reconfiguring the choir loft, restoring the stained glass windows, upgrading the heating and air conditioning system, enhancing the lighting system, replacing the particleboard pews with pews of solid oak, resurfacing the floors underneath the pews, installing a new sound system, refurbishing the narthex restrooms and increasing the slope of the rear gallery to improve sightlines.



Highland Park United Methodist Church
Dallas, Texas
Op. 87, 2009

Our involvement in the organ project began in June 2004 with a call from David R. Davidson, the church's Director of Music and Fine Arts. Following several months of discussions and meetings, an initial proposal for a large four-manual electric slider instrument was presented. More detailed design work through the spring and early summer of 2005 addressed the major challenge of space – accommodating the desired large instrument cantilevered over an enlarged choir area, all within the confines of the existing chancel walls and around the large stained glass window. By August 2005, about the time all were expecting to wrap up design work and move towards signing a contract, Hurricane Katrina ravaged the Gulf Coast. HPUMC informed us that it was diverting its resources to help fund recovery efforts and that the organ project was on hold. We could not fault the church for its priorities but were nonetheless relieved when David Davidson called in April 2006 to inform us that they were ready to move forward.

After revisiting various design issues, the contract for the organ was signed in November 2006. Construction of the organ commenced late in 2007 and occupied the shop for most of 2008. The two matching cases of the thirteen-rank Gallery Organ and the largest sixteen pipes of the Pedal 32' Open Diapason, located on the west transept wall, were installed in November 2008. Installation of the main organ began in February 2009 with voicing beginning in May. The instrument was completed in November.

Op. 87's two main cases rest on platforms attached to the chancel walls. The façade of the left case contains pipes of the Great 16' Principal and 8' Open Diapason. The façade of the right case contains pipes of the Pedal 16' Octave and 8' Octave. Divided between both case façades is the *en chamade* Great 8' Festival Trumpet. With reservoirs, windlines and façade chests located at the lowest level of each case, the four manual divisions are each stacked in two levels above: the Great at the front of the left case, the Swell at the back; the Solo at the front of the right case, the Positive at the back. The Pedal foundation stops are located on the west transept wall, the area directly under the cen-

tral window, the case sides framing the window and the right case façade. Pedal upperwork is located in the right case along with the 32' Trombone, the lowest notes of which stand level with the chancel floor and reach to the very top of the case.

Reflecting the balance and symmetry of the main organ, the Gallery Organ's two matching cases frame the great window at the rear of the church. This portion of the instrument plays from the Solo keyboard and couples to the other divisions. In addition to the 8' Prestant, the façade includes the main organ's Herald Trumpet.

Complete principal and trumpet choruses form the core of every division but the Solo. The majority of the pipework stands on slider windchests, which permits a natural and cohesive style of voicing. Electro-pneumatic action, however, is more appropriate for the higher wind pressures of the Solo and has been employed for the largest Pedal pipes as well. The generous size of the instrument makes possible a wealth of color at varying dynamic levels. Notable visually, as well as tonally, are the two *en chamade* stops. The Festival Trumpet is located in the chancel; its Bertouneche shallots give it a bright and blending tone. The Herald Trumpet, placed with the Gallery Organ, is voiced on 12" pressure and is a bridge between the intensity of the Festival Trumpet and the clang of the Solo Tuba. Two adjustable general tremolos, synchronized between divisions, are provided, and four of the five manual divisions are enclosed.

The project involved close collaboration with David R. Davidson, Chris Brunt, Organist/Music Associate, Bradley Hunter Welch, Organist/Artist in Residence, Russell Peevey, Director of Building Services and other members of the church staff. John Brown, of Selzer Associates, Dallas, and a member of the HPUMC Chancel Choir, served as principal architect for the sanctuary renovation and organ project. Mark Penz, of Kirkegaard Associates, Chicago, was the acoustician.

Pictures of the construction and installation, as well as organ specifications and dedication series information may be found at www.dobsonorgan.com.